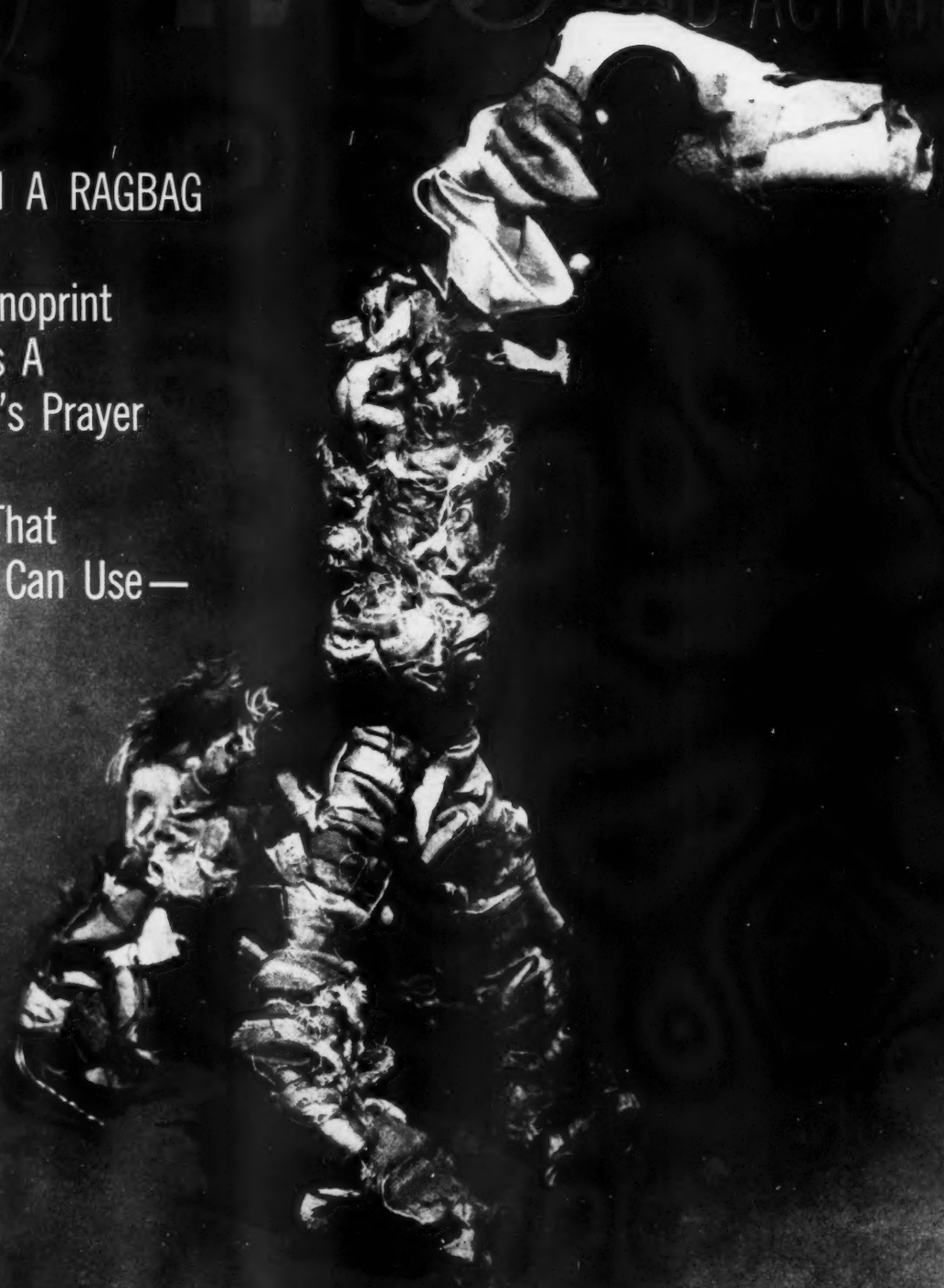


# Arts and Activities

NOT IN A RAGBAG

ne Monoprint  
nswers A  
eacher's Prayer

Gift That  
Mother Can Use—



# MILTON BRADLEY'S



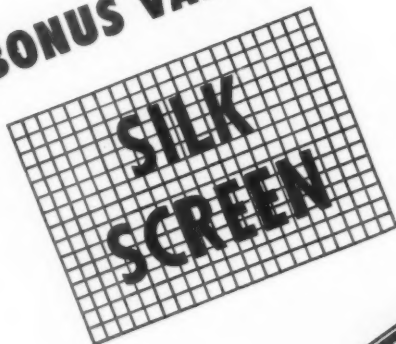
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## Dear Reader

During the year I have had the opportunity to visit a number of lower elementary classrooms. On the whole it has pleased me to see on bulletin boards in rooms and corridors children's free, direct paintings that ring the bell with their high degree of individual expressiveness. I have been happy to note that children are encouraged to choose themes that reflect their personal experiences. Through the size of their paintings (at least most were not limited to 9x12-inch manila paper!) and their directness of statement, children showed they were not afraid to express their own ideas in their own way.

Many of my visits happened to be near a holiday season—Halloween, Christmas, Valentine's Day or Easter—and one disturbing element seemed to occur with considerable frequency. I noticed that although the youngsters had produced paintings that you and I would find most gratifying, they were busy making holiday "articles" in such a way that there could be no question that the idea, the method and the final product were dictated.

Now, how can any teacher justify an art program in which painting is creative but—come Christmas or Valentine's Day—"this is the way to make a tie rack for Dad" . . . or "here is the formula for making a Valentine Lady using two lacy doilies and three red paper hearts"!

Apparently something is missing in our college preparation of elementary classroom teachers if they do not see the inconsistency of such a procedure. Education is either a creative process or it is (heaven forbid!) a dictated procedure. It cannot effectively be both. We would never try to encourage children to see rhythm in the way they might put words together and then give them a poem to copy.

There is certainly no reason why young children should not enjoy art experiences that are built around holiday themes. There is no reason why children shouldn't make holiday "articles" to take home to their parents. But holiday art should be a creative art activity just as much as any other type of art experience. It should never be a dictated problem in which each child learns to construct something from a pattern.

We know that there are among our readers many teachers who have successfully solved the problem of *creative holiday art*. Won't you share your successful teaching experiences with your fellow teachers by submitting an article to *Arts and Activities*? If you would like suggestions on how to write articles for us, we have material on the subject all ready to send you. It isn't hard, your colleagues will appreciate your generosity, and you will find considerable satisfaction in the project. We look over articles at any time, even though it may be many months before the appropriate season for their appearance in print.

Sincerely,

F. Louis Hoover

# LETTERS

## Teacher recruitment

Your letter from the editor's desk (February issue) has spotlighted a condition that has been long . . . overdue in warranting some positive and constructive attention.

Most of the apparent reasons for unenthusiastic recruitment seem to apply to education in general rather than art specifically. First and foremost seems to be the community attitude toward the teacher. It seems to withhold its respect along with adequate remuneration.

Secondly, the position of the classroom teacher is at the bottom of the educational ladder, even though he is the only absolutely essential element in education. We have administrators, coordinators, supervisors (I suppose especially in art) of all shades who seem bent on pushing a pet project or catchword (to mention a few, creativity, self-expression, personality growth, etc.) without reflecting on the merit or even the direction of their nebulous preoccupations . . .

When the classroom teacher is accorded the respect due him as an intelligent, educated person (if only by educators) and not only allowed but expected to conduct his classes as he feels he should and must . . . the cry of the "educationists" will change from "How can we get more teachers?" to "My! We never realized that so many young people want to become teachers." After all the committees have stumbled out into the night . . . this fact will remain: the most effective recruiter of teachers is a happy teacher.

Carl H. Larson  
High School Art Teacher  
Carmel, New York

. . . Before I get cold feet I'm answering your editorial . . . Here are factors that I fully believe keep not only art teachers out but regular classroom teachers . . .

- (1) Many teachers and principals still insist that art is an isolated subject.
- (2) An enormous amount of tracing, copying, and form-filling is still evident.
- (3) Older teachers who have had little

or no art training are reluctant to tackle it and . . . they show deep resentment.

(4) . . . The arts have for so long been left to the talented, a people special and set apart. After three to five years in a classroom, most teachers have set a general plan that deepens as the years pass until it becomes a rut. Here they are safe and satisfied. One seat behind the other, everyone doing the same thing at the same time. It is much easier than making constantly changing plans to develop individuals . . .

(Feeling underpaid) the young art teacher hasn't the time or the patience to try to develop the classroom teacher as well as the pupil . . .

If administrators would insist that teachers return from time to time to summer school and take those subjects about which they know little, it might help. If school officials and principals would attempt to know more about what is *really* going on in classrooms, that definitely would help!

. . . Changes are coming, but they are coming slowly.

Mrs. Madge B. Allen  
Art Supervisor  
Greenville, N. Car.

## Then and now . . .

I can't think of a thing I like about *Arts and Activities* . . . Art should create something beautiful, not grotesque . . . Look up some back copies—years ago—and see how much more you had to offer . . .

Marie Steinberger  
Silverton, Ore.

It has been several years since I examined an issue of your magazine and I want you to know that I feel it is far more valuable *now* than it was then. The articles are excellent and more applicable to my . . . classes.

Shirley A. Fritz  
Central School District No. 1  
Lancaster, New York

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# Arts AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 39, Number 4

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ARTS AND ACTIVITIES will consider for publication articles about creative activities for children. Manuscripts and correspondence about them should be addressed to the Editor.



**By ROSA DOOLEY**

Supervisor of Art  
Chicago Public Schools

## AN APPROACH TO

# SCULPTURE

**Smooth transition from sketch to sculpture points Chicago teen-agers toward understanding of modern arts.**



Starting with brush strokes that show essential action lines (see cut at top of page), then masses of light and shade, student derives abstraction based on human figure.

A common concern of many mid-20th Century Americans is how to enjoy, participate in and appreciate the visual aspects of the modern world. Adolescents are especially concerned, for they are less disturbed by and in closer kinship with the modern world. The young person is eager. His initial surge of creative power makes him anxious to experiment with new materials and new forms of expression. Teachers who recognize this aspect of adolescent development and provide opportunity for creative teen-age experiments help the young persons to grow.

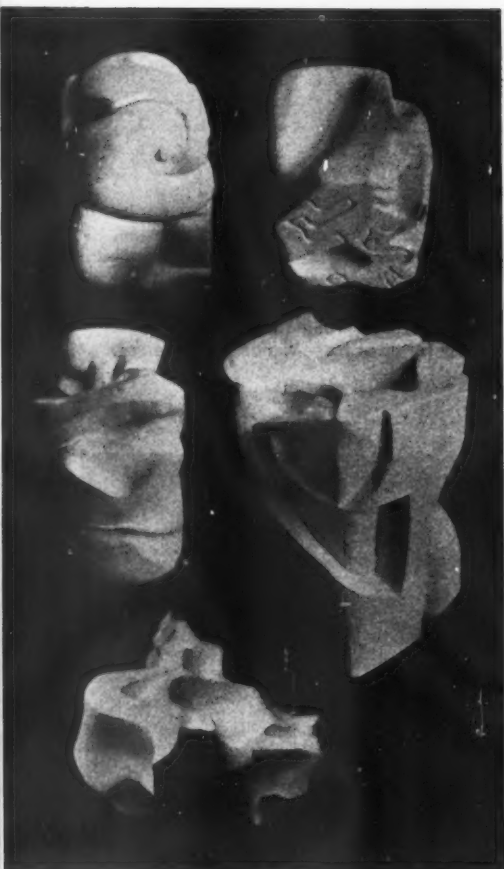
A class of Chicago high school boys and girls enjoyed an experimental approach to sculpture. In this particular class a student model assumed definite action poses and the other students noted the essential action lines of the body. Drawn in brush and ink in quick sketches, these lines recorded the rhythm and movement of the figure. The students sketched in a standing position with free arm movements.

After they had discovered their ability to select the essential lines of the figure, they began to study the additional effects of strong light and shade. A powerful light was cast on the model, producing masses of light and dark. The members of the class were urged to see, to select and to record these large masses, emphasizing the essential lines but noting in addition the modeling of



Students sketch in standing position, using free arm movements. Note loose flowing motion in sketches at left. Below, translation of action lines into plaster demands students think in terms of three-dimensional masses.





Abstract forms result from use of human figure as basis of design while maintaining block shape in final product. Right, the more naturalistic sculptures retain action lines, essence of human figure.



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the figure. After some experimentation with these essential masses of light and dark, the students developed a high degree of sensitivity in recording them in black and white.

The class then tried to abstract human figures without referring to the model. The figure was used as a point of departure while the boys and girls explored the possibilities of recording form with free brush strokes. As they became engrossed in this new activity, they were continually amazed by the great variety of interpretations in the work of fellow students. All of the members of the group were soon able to produce a sketch—no longer a naturalistic representation—composed of the essential elements of the figure.

Each student then cast a block of plaster of Paris. After the plaster had set experiments began in carving sculptural forms. Now they had to consider another element: the relation of the figure to a three-dimensional block of plaster.

What lines and masses should one represent? Which can be used most effectively on this particular block? These were some of the questions the students pondered. After deciding on an idea, each student drew guide lines directly on the plaster block. During the carving, the students were cautioned to think of the form as composed of three-dimensional masses evolving into a completed sculpture and characterized by unity in all of its parts.

An occasional soaking helps to keep plaster in better carving condition. Thus when the plaster became too hard it was soaked in water for a short time. The students worked simultaneously on all sides of their forms and in this way no single side was completed before another but rather the whole structure developed at one time.

When the carving was completed, the sculptured form was sandpapered. A coat of flat white latex provided a permanent finish and a washable surface.

One teacher developed this procedure still further. In her class the forms were much more abstract. In some instances the human figure was used as the basis of the design, while the elements of the block shape were maintained in the final sculptural form.

The success of this venture into sculpture and its relationship to contemporary work were compared through the use of slides of the work of Henry Moore. The teen-agers



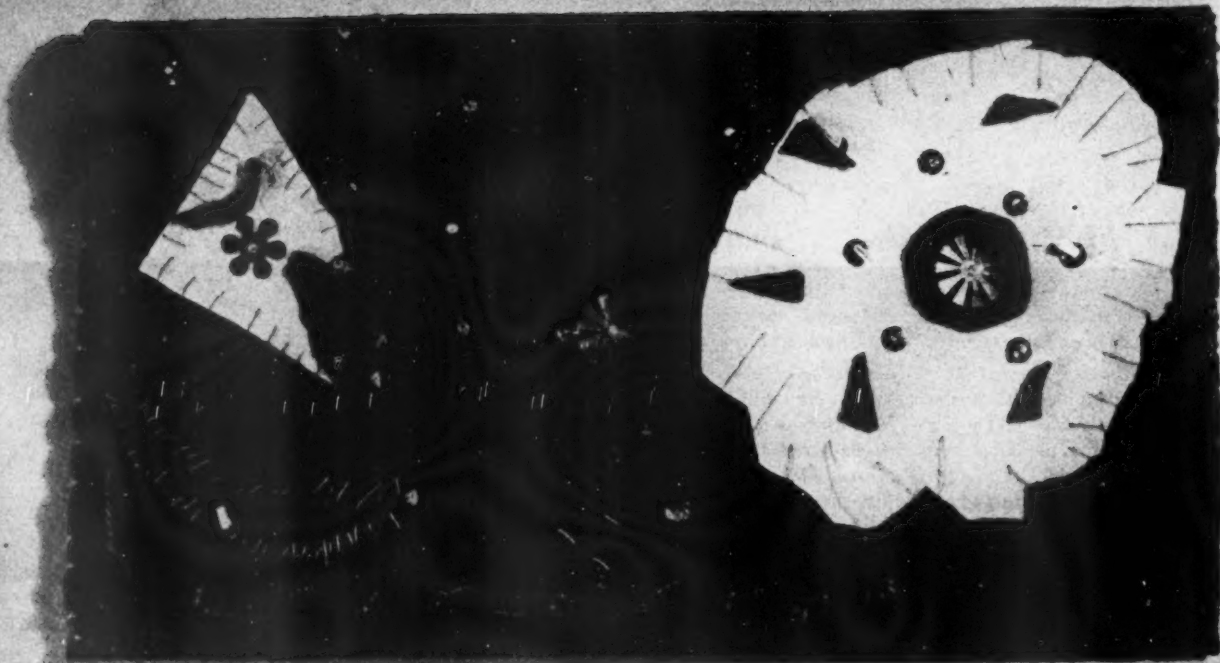
After sanding is finished, flat white latex coat gives sculpture permanence and washable surface.

discovered the affinity of the forms he used to the grain of wood and they could see how he maintained the feeling of the original block of wood. Seeing these slides and the work of other sculptors, the youngsters grew in appreciation of sculpture through their own involvement with sculptural forms.

This was only their first experiment in sculpture and these boys and girls will need other and more varied experiences in the analysis of form. In the future it is likely that they will work not only with human figures but also with animals or other objects that present interesting combinations of abstract masses, lines or shapes. They will get into surface decoration and texture.

This initial experiment laid a foundation for their understanding and appreciation of sculpture as an avenue of expression. Because he had participated in the evolution of abstract forms himself, each member of the class felt more at home with mid-20th Century art. •





"Next time my stitches will look better. It was fun to plan our spots of color and then decorate with bright trimmings."

## SOMETHING MOTHER CAN USE...

**Third-grader Ann Marie sums up results of Mother's Day art project: "When I gave my mother the purse I made she said she didn't know I could sew! Then she gave me a kiss!"**

**By EDNA MADSEN**

Supervisor of Art  
Chicago Public Schools

Mother's Day was not far off—and the little third-graders were anxious to make something really attractive—something their mothers would use and cherish. What could they make?

"Let's look through the cupboards and see what materials are on hand," suggested one of the children. They found wool felt—bright red, green, blue and neutral—and decided to try to make felt purses for their mothers. Susan suggested that each child look around at home for odds

and ends of thread, yarn, cloth and trimming such as sequins and beads.

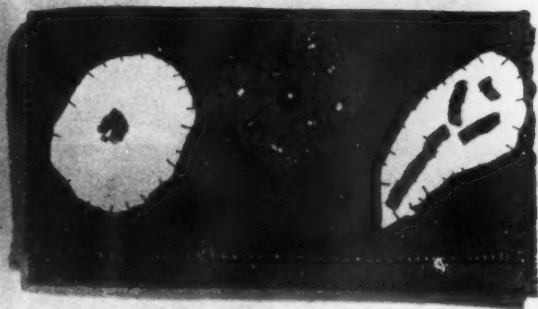
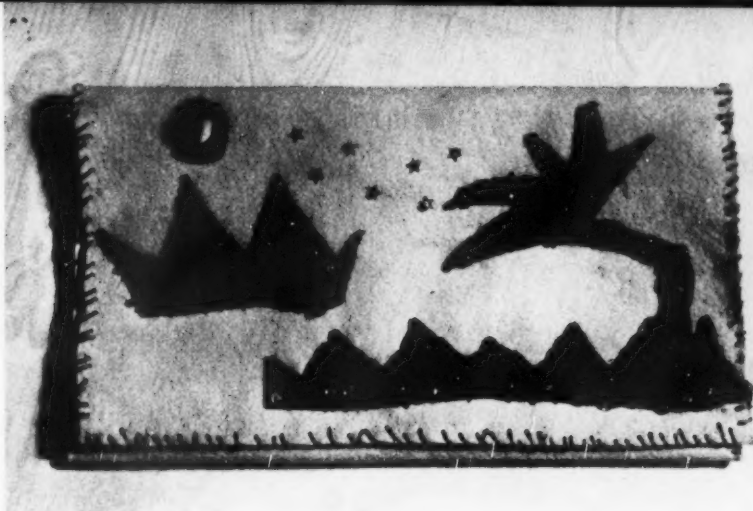
Before anyone cut into the felt the purses were planned on manila paper in actual size—some as large as 9x16 inches, others 6x10. They experimented with different ways of folding the designs, but all of the youngsters decided the purses should close envelope style.

The folded paper was then decorated with crayon designs planned to fit the space and the children learned the fundamentals of good design in the easiest possible way. No one mentioned dominance or subordination but these elements fell naturally into place as the children experimented with the placement of large shapes and added the extras or subordinate parts of the design. First they tried to break up the space in an interesting way, then enrich the designs by adding decoration.

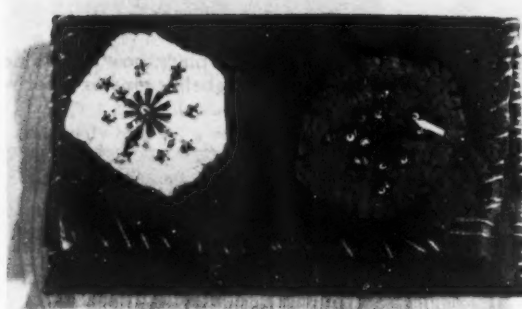
Were they old enough to sew? They certainly were. Could they handle needles without sticking themselves? They proved it.

Transferring designs to felt was easy. They cut the crayon designs apart and used them to cut and place the felt shapes against the background piece. When every part was

"I had seen pictures of palm trees. They grow in warm places. I thought they would look nice on my mother's summer purse. I filled up the space on the other side with mountain peaks."



"I thought two light-colored flowers and a butterfly would be nice. I had some nice trimmings for the butterfly."



"It was fun to thread the beads and sequins but putting in the lining was hard because I had never sewed before."

in place, they first pinned, then basted and finally sewed the designs in place.

Handling a needle and thread was new to many of the boys and girls but some were acquainted with a few of the basic stitches. Some appliquéd their designs onto the purses with evenly placed blanket stitches. Those who found sewing a little more difficult overcast the edges of the cut pieces. Similarly, the children either blanket-stitched or overcast the sides of the purses after the linings were basted in.

These highly creative purses showed the children's great interest in the project—and they were completed in time for Mother's Day.

Leon said, "When my mother saw the pocketbook she was so glad she used it the first day. When she went to the show she put her money in it."

"When my mother saw it she said 'It is beautiful!'" boasted dark-eyed Sandra, while Nancy bubbled, "My mother was so surprised. She said it was the best gift she ever got!"

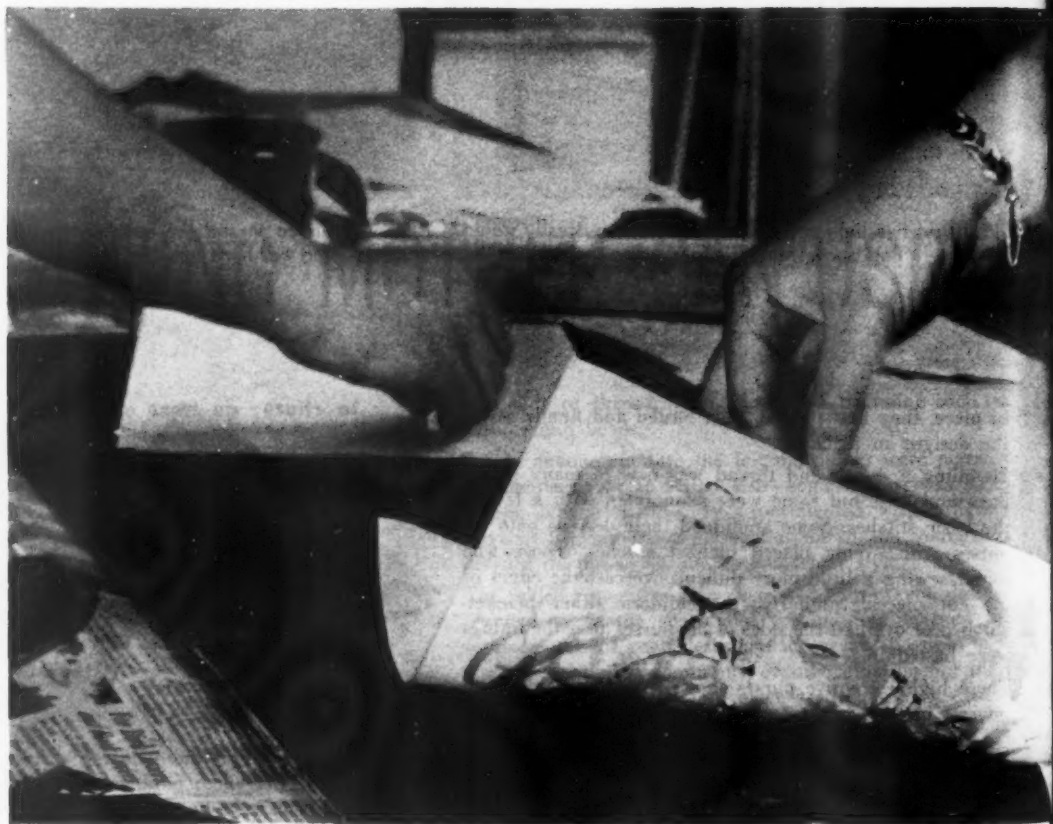
These were their amazing results—though the children were quite young and had just entered third grade. •



"I thought a bird would make a nice shape to begin with. I added flowers and leaves for 'extras' and decorated them with bright beads and sequins. The lining is bright red."



**1** Frances (at left) has inked glass plate, now pencils design carefully on top of sheet to make line print. Elizabeth prepares sheet with water color wash.



**2** Over the water color wash (See Fig. 1) Elizabeth makes a line monoprint, carefully removing it from inked surface. To get textural effects, various materials may be imposed on inked plate or paper.

# he MONOPRINT Answers

## A Teacher's Prayer...

By **ROBERT D. ERICKSON**

The Laboratory Schools  
University of Chicago



**3** Frances and Amanda vary technique by skidding paper over plate prepared with different colored inks.



**4** Drawing that is done with finger rather than sharp point produces softer lines.

"I have a class of youngsters who are quickly discouraged and easily bored," a visiting rural school teacher said to me one day. "I have tried art techniques commonly used in classrooms, but I've found that often they don't suit groups with a wide age span," she continued. "My students differ in age by as much as seven or eight years. What activities can I offer them to hold their interest for long periods of time?"

Motivation of an individual or a group is a complex problem and a teacher must use experiences that offer a multiplicity of challenges. Techniques must be found that fit each child to the level of his experience and ability—yet give further stimulus to his imagination and inventiveness.

Monoprinting is such a technique. It is a field of great interest to children of different ages. Since the monoprint is a single print process yielding quick, direct results, there is always an element of surprise connected with lifting a print from the plate's wet surface.

Listening attentively to these remarks, my visitor then asked me how to make a monoprint. I agreed to demonstrate the process and together we obtained the necessary materials from the stockroom.

### Preparation

First we covered a large table with newspapers. Then we set out a can of ten-cent-store black enamel paint, a bottle of turpentine and some old rags, a rubber block print roller (brayer), a pencil, pieces of string, a pile of white scrap paper and a glass plate.

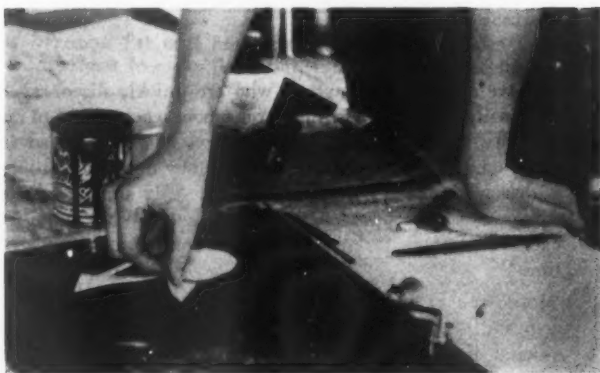
### Process

A teaspoonful of the black enamel (any color could have been used) was poured on the center of the glass plate and with the brayer we spread it to a thin velvet-like consistency. Next we gently laid a piece of the clean white scrap paper on the paint surface. On the clean top surface of the paper we made a drawing, taking care not to press on the paper with either hand. Any pressure other than the pencil point would leave a smudge. (See Fig. 1.) Finally the paper was carefully lifted from the glass and placed paint side up to dry.

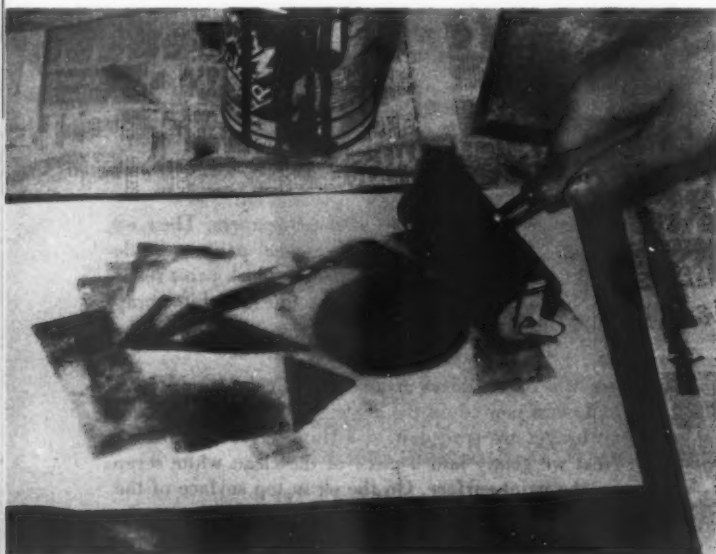




**5** Amanda draws with sharp stick for line print. Note braced elbow.



**6** John arranges paper cutouts over inked surface. The shapes will show up in strong whites when monoprint is pulled.



**7** Variation is to run inked roller over the clean side of paper. Stencil shapes appear in delicate grades of tone.

This simple experiment will interest students of various grade levels for an hour or more, and the older or more experienced students are capable of varying the process.

### Variations

My visitor reached for the brayer and indicated that she wanted to try the monoprinting herself. We tried these variations:

- (1) We produced a charcoal-like print by drawing with a finger instead of a pencil. (See Fig. 4.)
- (2) We covered the paper with colored chalk evenly spread, then superimposed a line print.
- (3) We tried water color and colored ink on the paper, then after the paper dried we superimposed a line print. (Fig. 1 and 2.)
- (4) We drew with steel needles and compass points instead of pencil or finger, then shaded the same line print by rubbing some areas lightly with our fingers to get tonal shading.
- (5) When the line prints were dry, we colored in some areas with crayon and colored chalk.

My fellow-experimenter exclaimed at this point that the possibilities were so exciting that she could easily see how the students would react. "But," she added, "I have a very large class, our work space doesn't have any tables, the seats are fixed to the floor and enamel paint would be too messy!"

I pointed out that the children could work together in groups of three or four and that the jobs could be shared. They can take turns in inking, pressing, placing paints to dry, water coloring, chalking, etc.

Adequate work space can be improvised. Sheets of heavy cardboard, masonite or quarter-inch plywood, large enough to extend aisle to aisle over four or six desks, make a good table. Students should protect their clothing by wrapping newspaper apron-fashion and tying it around their middles with strong cord.

To avoid the turpentine stench and the cleanup required of oil base paints, casein, tempera or water base linoleum ink can be substituted. The obvious disadvantage of the water base paints is their quick drying. They need frequent sprinkling to make satisfactory prints.

### Other techniques

"Are there other techniques we can use?" my visitor-teacher inquired.

I showed her a book containing examples of monoprints by such artists as Klee and Bertoia. Monoprinting techniques can best be learned by examining the works of such artists, then experimenting to discover how certain effects are obtained. We quickly found some other techniques in this manner. For example:

- (1) Prepare the glass plate with one color or several colors mixed with the brayer to a velvet-like consistency. Then draw the design on the inked plate directly. The point of a pencil, a rubber eraser, a pointed (continued on page 45)



# LEADERS IN ART EDUCATION



Edith M. Henry has spent most of her life in the west although she was born in Richmond, Virginia. Her father's work with a railroad took the family to Colorado when she was four years old. Except for advanced training and travel, there she remained to carve out her career as a teacher and supervisor of art.

Miss Henry's early schooling in the 1920's was influenced by experimental teaching practices characteristic of the times. She was fortunate in coming under the influence of strong, creative teachers in schools that encouraged the child's individual potential. Successful projects in science and mathematics made these areas seem of special importance for a time. A cash prize for an essay on good roads, membership on a winning debating team and the editorship of the high school annual caused her to consider a teaching career in English and the social sciences. However, from early childhood a persistent interest and ability in art—heightened by "painting lessons" every Saturday—gave strong competition to all other fields.

On graduation from high school an offer of a scholarship to the teachers' college of her choice called for a decision regarding her vocation. She decided to forfeit the scholarship in order to enroll in the School of Fine Arts at the University of Nebraska. Graduating with honors and a Bachelor of Fine Arts degree, she promptly returned to Denver to begin teaching art in a junior high school.

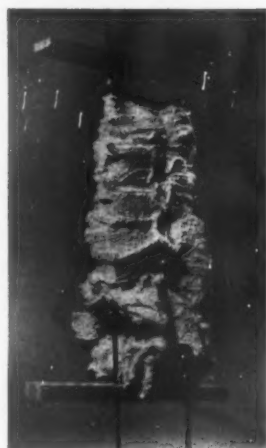
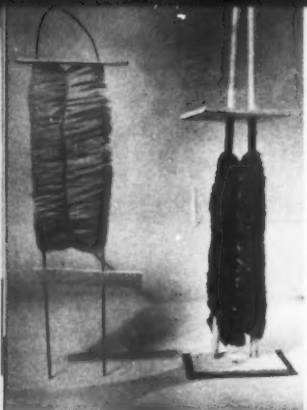
Varied opportunities for professional growth have presented themselves since she became associated with the Denver Public Schools. The school system has been well known for many years for the important role the classroom teacher plays in the program of cooperative curriculum development. Miss Henry was one of the art teachers invited to conduct experiments with pupils and parents in the development and evaluation of the art curriculum. At the junior high school level, she worked with teachers in other subject areas in planning experiences especially designed to meet the needs of two groups—the mentally handicapped and the gifted. During this time, she did graduate study in art at the California College of Arts and Crafts, the School of the Art Institute in Chicago and the University of Denver.

In 1937 Miss Henry was assigned to Denver's East High School to work in the program of the Eight-Year Study of the Relation Between School and College. About this work Miss Henry says:

"I feel that the four years spent working in this program were among the most professionally rewarding of my career. I was one of six teachers, each representing a different subject field, who assumed counseling and full teaching responsibility for six classes, three periods a day, in a core program. One of the outstanding accomplishments of the group in my opinion was the Inter-Core Council. This was made up of the teachers and pupil and parent representatives from each group. It met regularly to plan the curriculum and to devise ways to measure pupil growth and progress."

One of the core classes under Miss Henry's

*(continued on page 48)*

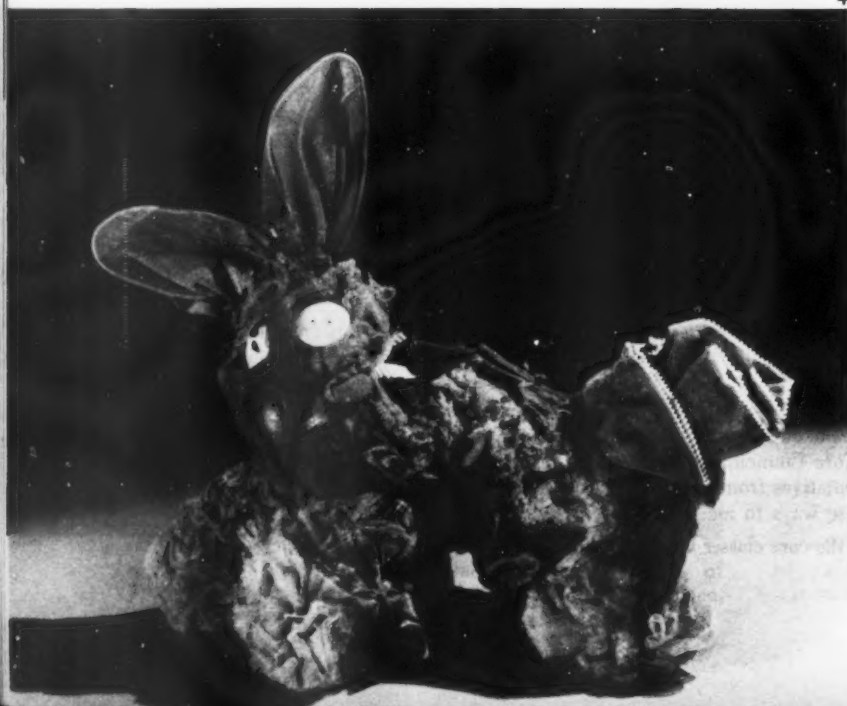


2



3

# The Ragbag Riot...



4

(1) First step is winding material on frame. Next, wire is wound lengthwise around hose and sewed in position. (2) Material is cut at edges of wire frame, making flexible cylinder that can be bent to form fluffy head, neck and body of animal. (3) Children demonstrate all three steps. (4) Toes of stockings are handy for ears. (5, 6, 7, 8) Examples of fairyland animals and (9) realistic squirrel were made by students of Grande Avenue School, Orlando, Florida.



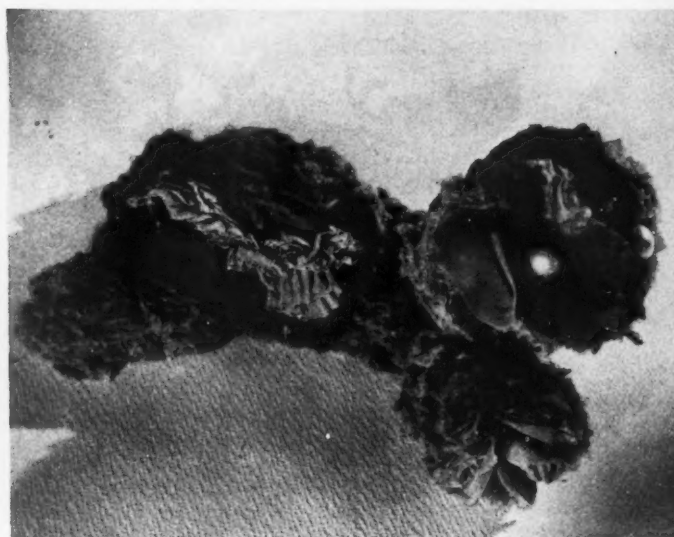
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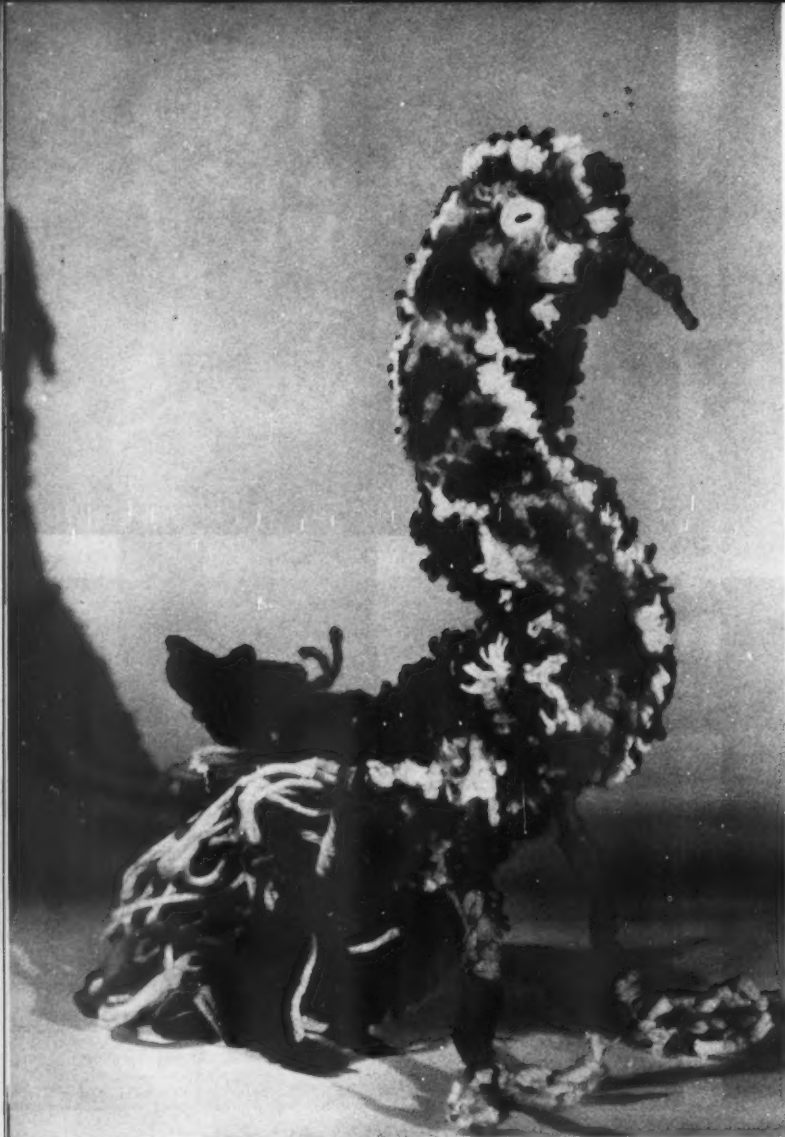
# By **JEAN O. MITCHELL**

Instructor in School Art, College of Education  
University of Florida, Gainesville, Fla.

When the fifth grade children of Mrs. Essie Dale's room saw some fluffy toy animals their teacher had made in a University Extension class, they immediately wanted to make some too. Were they hard to make? What supplies did they need? Do the materials cost much? To all these questions Mrs. Dale replied, "Let's talk about it and see if we can get everything we need. What old, soft waste materials do you have around home?"

Soon there were boxes and bags of old nylon stockings, worn-out sweaters, bathing suits, T-shirts and bath towels.

For the frames to make these toys, coat hangers were used for the heavy sides of the frame and these were held in place by small end pieces of wood. Mr. Lamp, our janitor, showed several boys in the room how to drill holes the right size to fit the coat hanger wire. Four holes were



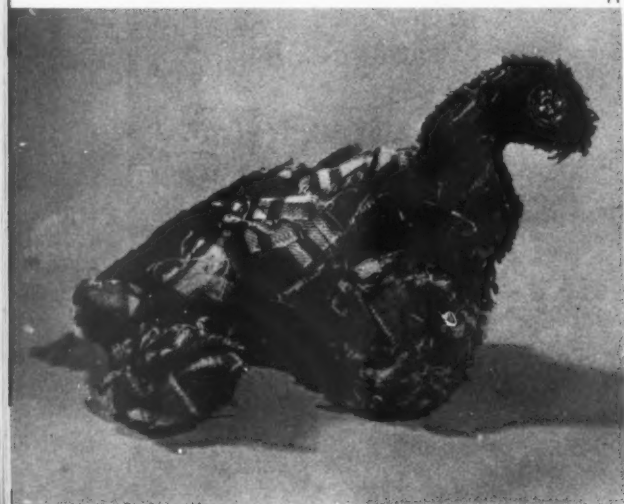
bored in each of the five-inch end pieces. These holes were spaced about an inch apart so that the frame wires could be changed for wider and narrower winding. (For example, the frame sides could be spaced three inches apart for winding the body of the animal and one or two inches apart for winding the legs of the toy.)

It was soon found that the old hose did not need to be cut in strips before winding. The whole stocking could be wound around and held in place with a pin. Some children cut off the toes and heels of the hose to use later as ears. After eight, ten or twelve hose are wound on to make the head, neck, and body of the animal, a small wire, about 20 gauge, is wound lengthwise about the mass of hose (see photograph) and the ends twisted securely. The wire is then sewed to the hose with a large needle and strong thread. The children soon found that they needed a thimble but sewing through any loosely woven material is easy. Not many stitches are needed to hold the wire securely.

The next step is to cut the edges of the wound material to free it from the frame and also to form the fluffy coat of the animal. This can be done either with sharp scissors or a single-edge razor blade. The children

(continued on page 44)

(10) Colorful rooster is made of many scraps of bright-hued yarn by Louis McConnell, an older student. (11) Steven Coyner thinks his rag creation looks like "a prehistoric animal without ears." (12) Billy Grogan gives his nylon dog velvet ears.







## WE FARMED OUT OUR FINICKINESS!

By DOROTHY CALDER

Art Supervisor  
Decatur, Ga., Schools

from? Did it grow above the ground or under the ground or did animals give it to us?" Everyone brought a magazine to school the next day, and little hands learned cutting skill by contributing to three posters illustrating the sources of the food they ate. It was a good joke to learn that cakes and cookies came from above the ground, from animals and from chickens, too.

"Can we grow all the food ourselves? How much can we find in a grocery store?" These questions set off plans for the children's first field trip—to a nearby grocery store.

It was only logical that a discussion of milk, cartons, bottles and cows should grow out of the trip to the store. Some lucky first-graders had not only been near cows on a farm, but had relatives who owned both farms and cows. Naturally, a trip to a farm was in order.

The day was crisp enough for jackets and caps and autumn had hung its first art exhibit. The farm had everything: the pond had ducks, a pig had piglets, and a nearby pasture plenty of cows and horses. Besides that there was some farm machinery out near the barn.

The trip provided much besides stimulation for art. New words and table manners, even numbers were a lot more fun when drawing ducks or chicken feathers.

A mural had its beginning in individual scenes in tempera that were later discussed and chosen to be repeated on the wall.

Milk with chocolate in it? Chocolate doesn't grow on farms—and anyway, milk all by itself is good for everybody.



"I don't like milk unless there's chocolate in it."

"My mama never makes me eat beans."

"I don't like anything except hot dogs and candy."

The problem of finicky appetites added to those of conforming to school schedules and rules was more than the first grade teacher had bargained for—but the first with which to reckon. Gentle persuasion had evidently been tried before—to no avail. And the yardstick and weight approach made little sense when Fussy Freddie outweighed tiny Gertrude who ate everything.

After talking things over with the art supervisor, a project was planned that mushroomed into a wonderful mural for the classroom and led to better eating habits in the cafeteria.

There was no more "if we want to grow big and strong" talk. Instead, Miss Burns, the teacher, began to ask questions right after lunch. "Where did all the food come





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MONKS READING—bronze by Ernst Barlach (German, 1870-1938)

## ART APPRECIATION SERIES

FOR YOUR BULLETIN BOARD

Ernst Barlach, the son of a country doctor, was born in Wedel, Germany, in 1870. As a youth, he was interested in experimenting in a number of the arts. He tried painting and sculpture and for a period of time he was enthusiastic about writing essays, novels and plays. He soon determined, however, that sculpture was the medium that brought him the greatest satisfaction.

His early art studies in Hamburg were not too encouraging because he was unwilling to produce work in the sweet, idealized manner typical of the period. His teacher at one point advised him to give up his useless efforts. Fortunately, the young artist had a persistent nature and continued his experiments in clay and wood.

Terra cotta sculptures of a beggarman and beggarwoman were exhibited for the first time in Berlin in 1907. Encouraged by this acceptance of his work, he continued to strive for a simple, naturalistic style, taking his themes from the simple peasants and shepherds around him. Guided by an instinctive feeling for his materials, he was able to give his figures a weight and sense of massiveness unequaled by any other sculptor of his time.

Unfortunately, like many of Germany's leading artists, Barlach was forbidden to continue his work when the National Socialists came into power and he died before they were overthrown. In his most mature work, there is a great rugged strength so that today he is ranked with the greatest of the German expressionist painters and woodcarvers.

*Monks Reading* is reproduced  
through the courtesy of  
The Art Institute of Chicago



PAPER MACHE  
FOURTH IN A SERIES

## Senior High School

# OUR SKILL ON PARADE

By **JOHN LIDSTONE**

Supervisor of Arts and Crafts  
Vancouver School Board  
Vancouver, B. C., Canada

Photographs by **Roger Kerkham**

Division of Visual Education  
Department of Education  
Government of British Columbia

Although paper mache projects may be highly successful in the elementary and junior high schools, it requires the talents and capabilities of high school students to exploit the possibilities of this fascinating and inexpensive art media to the full. While paper mache techniques are similar in all grade levels, extensions of the basic method to create more elaborate pieces challenge the imagination of even the most advanced high school student.

The fundamental difference in technique between elementary and high school paper mache work lies in the more advanced use of armatures at the higher level. The cardboard, paper tube and wire framework popular in the lower grades can still be put to good use in the high school but many large projects require more substantial support. Stage scenery and properties for parades and pageants, for example, often require armatures of wood and wire.

Duncan, a student of Lord Byng High School in Vancouver, British Columbia, demonstrates here a practical

method for making the large paper mache masks often used in high school parades and theatrical productions.

Large masks need to be light if they are to be comfortable so bamboo has been chosen for the framework. Bamboo of the kind used to make bamboo drapes and awnings is easy to obtain. Newspapers and paste are used for the paper mache with cheesecloth as a strengthening agent. The bamboo strips are taped together very simply with Scotch tape.

The armatures must be carefully and intelligently built. The final appearance and creative possibilities of the piece under construction can be no better than the framework underneath. Features should be exaggerated as the layers of paper mache added to the armature tend to soften the intended effects. Duncan's mask is a relatively simple one. If more elaborate projects are attempted—perhaps with moving parts—the armature must be strong enough to support whatever features are to be included. •

Duncan is going to make a large paper mache mask. For the sake of lightness the armature is to be made of bamboo. He starts with a loop to form the base of his mask.



Joining the ends of first loop with Scotch tape, he adds large arch of bamboo to establish height. More pieces of bamboo are added, thus filling out size and shape of mask.



Wherever pieces intersect, Duncan carefully makes strong junctures. Bamboo is easily cut and uneven ends are trimmed off with scissors.



Now he starts to make separate structures for ears, nose, eyebrows, exaggerating each one.



## PAPER MACHE

continued

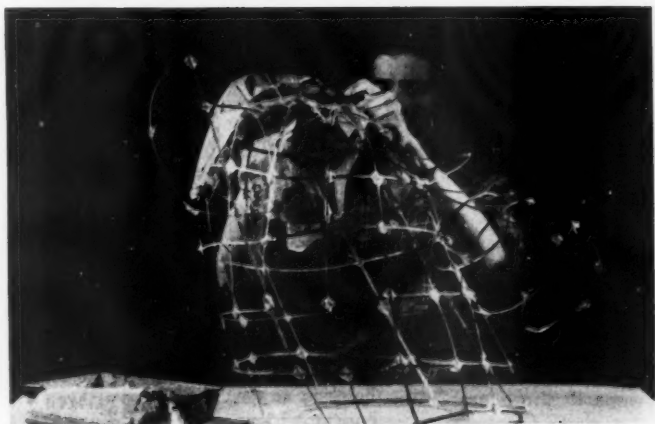
He adds these to basic armature and tapes them securely, then adds bamboo lengths to fill out shape.



Duncan inspects his work to see that all joints are firm and that framework is complete enough to support paper mache to be added.



Now he makes up a thin mixture of wallpaper paste and water. He soaks strips of newspaper in the paste and begins to apply to frame.



At first he pushes each strip around appropriate bamboo strut and back onto itself. Second layer can be pasted directly on the first.







To hold mask as he works, Duncan has fitted it over a cardboard box. He alternates dry strips of newspaper with the wet strips to keep paper mache from getting sloppy, smoothing dry ones with a brush.



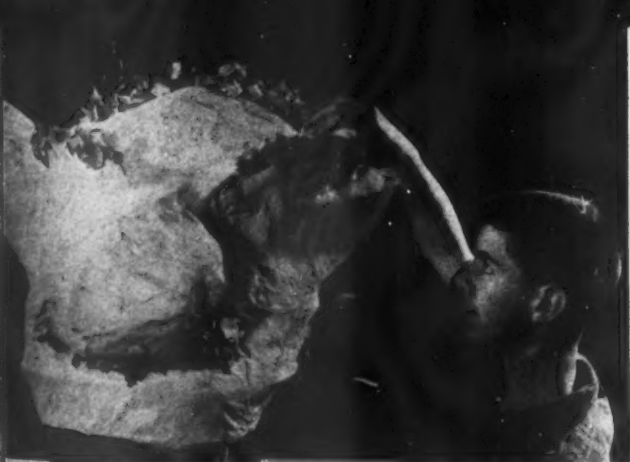
When the entire mask is covered with three or four layers of paper, cheesecloth is pasted to areas that need extra support. The part of mask to be covered with hair, for example, doesn't need cheesecloth.



He pastes on crumpled pieces of paper toweling to give the effect of hair. Now the mask is stored in good circulation of air until dry.



When the mask is absolutely dry, a layer of poster paint gives it a base color and helps bind surface.



## PAPER MACHE

continued

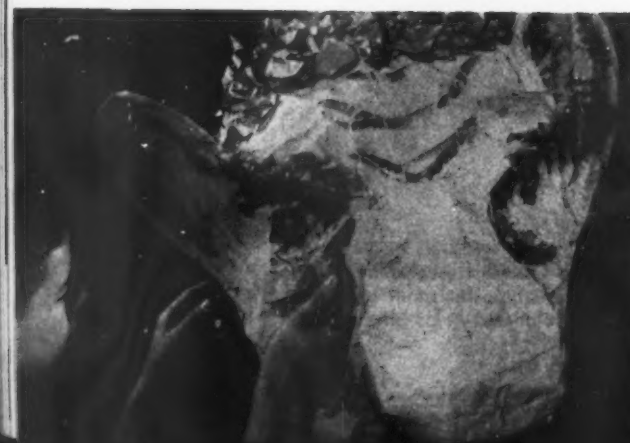
Eyebrows and mustaches made of paper toweling are added...



...and other features painted. Although mask is very light and quite thin, it is sturdy enough to stand up to fairly rough treatment.



Cardboard stapled to back inside of mask will slip under wearer's clothing and keep mask in position.



With an X-Acto knife Duncan cuts out eyeholes. Now complete, mask with David inside may become part of school function to do its bit in art department public relations.

# PLAN FOR A DARKROOM

By KAY BURKIT MILES

Photography Instructor, Fine Arts Department  
Pershing High School  
Detroit, Michigan

Planning a darkroom for student use involves many complications that do not occur in one's own home darkroom or in a commercial studio. Therefore, if an art instructor has an opportunity to fashion a darkroom for teaching purposes, he will do well to consult a qualified, working photographer for advice—unless he himself has sufficient photographic experience to have a near-professional knowledge of darkroom requirements.

A few months ago I was asked to design a darkroom, indicating built-in features and spaces for other equipment, to become part of the architect's plans for a new public high school in Detroit. The architect had provided an area adjoining the photo classroom in the fine arts department. It measured about eight by 20 feet and Plan C on page 29 is similar to my final design. From this experience and years of teaching photography have come my conclusions on darkroom planning and design. The suggestions offered here concern a darkroom for classroom use as part of a high school photography course.

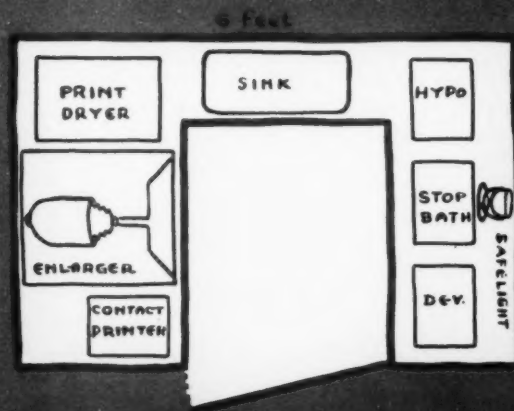
## Where shall we put it? How big?

Certainly the darkroom should adjoin the photography classroom as a matter of convenience and for the sake of supervision in both rooms simultaneously.

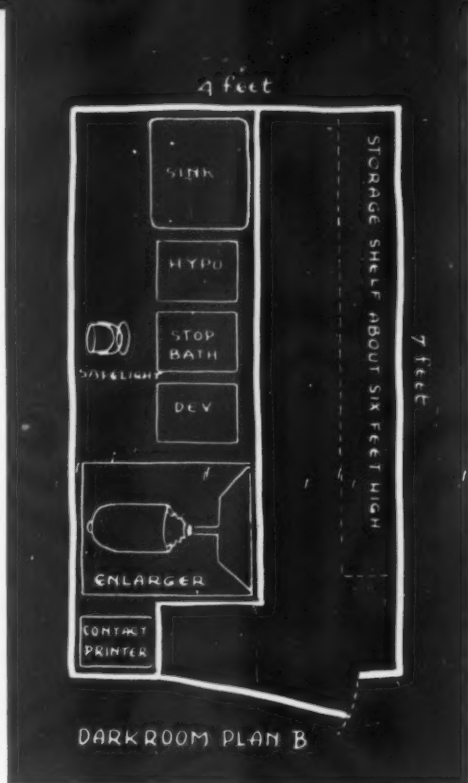
Any size or shape space will do—if it is efficiently planned. Obviously it must not be too large as moving back and forth between work areas is tiring and time-consuming. There should be room for the students comfortably to pass one another but it is an advantage if one is able just to turn from one work area to another, as amateurs do in their own darkrooms.

## Air is the essence . . .

Vents built into the walls or ventilating fans are usually sufficient for very small



DARKROOM PLAN A



darkrooms, but in a large one where several persons may be working at one time with photographic chemicals, the average type of classroom ventilator isn't enough. Some type of caged fan should be installed, a direct system to the roof that can be controlled from a wall switch inside the darkroom.

In warm weather the humidity in an insufficiently ventilated darkroom is a serious nuisance. Not only is the air oppressive to breathe, the slightest dampness prevents negatives from drying as rapidly as they should, and moisture gets into the developing tank grooves making them impossible to load.

### Let there be no light!

The darkroom must be absolutely light-proof. Given enough time, the tiniest rays of light fog any kind of film or photographic paper.

The first consideration in light-proofing a room for school use is the connecting door to the classroom. Ideally it should be a maze or labyrinth, or an arrangement of curved metal panels to prevent the reflection of light into the darkroom—never curtains, as dust is the hidden enemy of the photographer. Such a light-lock permits the instructor to pass in and out frequently and to be called for advice or assistance during various operations in either room.

If it is impossible to install a light-lock, the door to the darkroom may be made light-proof by edging it with felt or metal weatherstripping. In this case a lock must be provided so that no one can open the door during critical processing techniques. An outer door and an inner door might substitute for a light-lock but can't be compared with the maze as an aid to supervision and safety.

You can test the light-proofing by sitting in the darkroom for at least 10 minutes with a light burning outside the room but none within. Light leaks will show up immediately. If the room is ever to be used at night and you have had to cover existing windows, be sure to test for light leaks when headlights of traffic passing in either direction strike the outer walls. If you find no light leaks, no tiny rays in the gloom, see if you can discern your hand as you move it before your face. If you can see it even faintly, the room is not light-tight.

To test cupboards where sensitized paper is to be stored, place a coin on a piece of fresh printing paper inside the cupboard. Close it tightly and turn on the bright lights for an hour, then develop the paper. If it has changed from pure white to gray where the coin did not cover it, the cupboard is not light-tight. Felt or metal weatherstripping around the doors will correct this.

Not to take these precautions means wasted time and materials, and even more serious, it discourages students in their early efforts.

### The Inside Dope

The walls of the labyrinth passage into a darkroom are always painted flat black to prevent light reflection and some photographers prefer that the walls in the film processing room be black, too. However, in rooms where all processes are going on it is accepted practice today to paint the walls flat white, light grey, beige or a soft green. These colors are pleasant to work in and provide more reflected light from safelights that is useful during printing. The walls must not have a high gloss, nor should there be any highly varnished woodwork. Reflections that bounce from glossy surfaces, metal and glass fixtures or white enamel sinks may fog film and paper during processing.

Efficient work-flow depends on careful planning of specialized work areas and the placing of equipment. If the space is large, it should be divided into two or more rooms with light-proof partitions and light-locks. The first room might be used for mixing chemicals and storage, the second for printing and the third for film development. Separate, clearly designated wet and dry areas once established will help to keep negatives and printing papers from being damaged by dampness or chemical dust.

Darkroom sinks have to resist the corrosive action of chemical solutions and must be easy to keep clean. Some types of soapstone sinks seem to be the most practical and durable, but they may be of porcelain, galvanized sheet iron, certain moisture-resistant woods, or wood lined with lead. Stainless steel sinks are not practical for use in school darkrooms because they can be pitted by chemicals. (This is also what may happen to steel developing tanks and trays if they are not washed in hot soapy water each time they are used.)

A practical width for the sink is 18 inches. A shelf at the back should not exceed six inches and the front edge should not be wider than two inches—making an overall depth of 26 inches from front edge to wall. A greater depth adds to the operator's fatigue as he reaches for equipment or cleans up, and puts out of reach the cupboards above



the sink. A sink six feet long holds three 16x20-inch trays and a 16x20-inch print washer. A lightweight wooden cover cut to fit the sink keeps air and dust out of chemicals left standing in the trays, thus saving both time and labor.

A luxury item—but an essential in a large school photo department—is a Powers Thermostatic Water Mixer installed in the water outlets in the darkroom sink. For even average quality negatives and prints, accurate and consistent temperatures must be maintained during the mixing of photographic chemicals in bulk and in trays and tanks used daily. In the hours spent in washing prints and negatives, the water temperature must be maintained as near 68 degrees as possible. Unless the darkroom is equipped with an accurate, dependable water temperature control, good photographic techniques cannot be achieved.

Shelves and sinks should be no higher than 36 inches and toe space under work areas of at least two inches is recommended. Sliding doors on all cupboards, with key locks, are a safety measure and space saver. Work tables to accommodate enlargers should be built in so as to be stationary, thus minimizing the danger of any jarring movement during the enlarging. If the enlarger stand is built out into the room, more students can gather round to observe the procedures at a given time. If more than one enlarger is to be installed, a plywood baffle between them keeps any stray light from reaching the work of an adjoining operator.

An excellent permanent addition to the darkroom equipment is a sturdy table on wheels so that the enlarger or other pieces of equipment can be rolled into the classroom for demonstration at appropriate intervals. The wheels on the table should be of the type that lock so that it converts quickly into a strong stationary work bench.

#### Limited Lebensraum . .

Arrangement of the darkroom for convenience's sake is well worth the time and effort it takes. Passageways through light-locks and doors should be at least 30 inches wide and working space passages 30 to 36 inches wide. The sink should not be more than four inches deep and to prevent splashing the mouth of the mixing faucet should not be higher (from the bottom of the sink) than 16 to 18 inches. The faucet should extend into the sink about four inches so that gallon-size small-mouth bottles can be easily filled.

An improvised darkroom may have to get by with a small sink but in a darkroom designed especially for teaching photography the sink should be planned long enough to hold three trays and the print washer. This will prevent spillage on floors and shelves so that less time will be used in cleaning up at the beginning and end of each darkroom session.

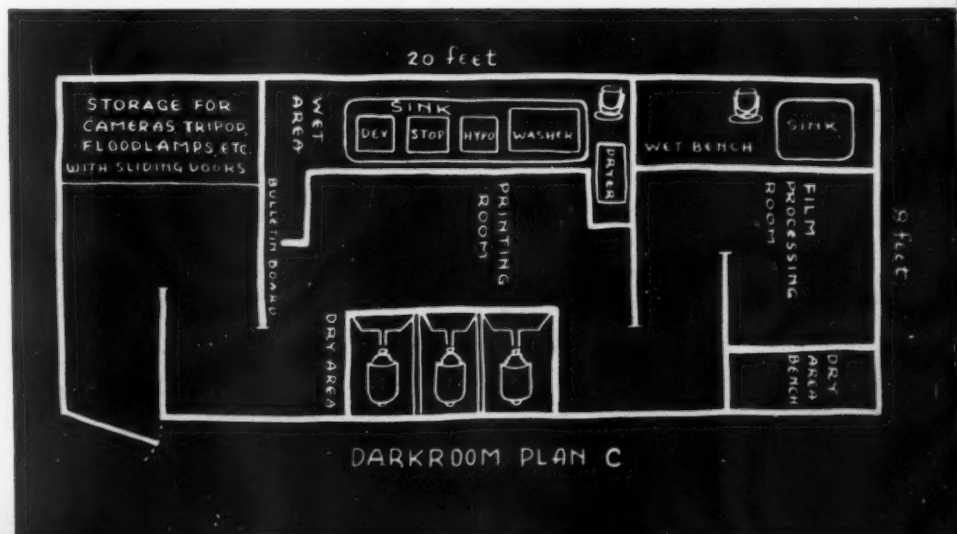
All equipment and supplies should be located at the place they are first used. In a built-in bench that holds the enlarger, a light-tight drawer should hold sensitized paper. Cupboards beneath can be used for bulk paper storage. One cupboard should be devoted to storage of bulk developing chemicals, another for printing chemicals. An additional cupboard should contain cleansing powders, strong soap, scrub brushes, sponges and extra rolls of paper toweling. Placed not more than 12 inches above sinks and work spaces, shallow shelves and cupboards for small equipment get the maximum use out of counter to ceiling space. Every available space below and above work surfaces should be used for storage.

A peg board beside or behind the enlarger post can be used to hang various sizes of masks that fit each enlarger, scissors for cutting test strips and envelopes containing negatives, as well as reminders and messages. A cork bulletin board in the darkroom is a good place to pin up directions that come with each type of equipment and photographic supply.

#### Safety first

Of utmost importance is the consideration of safety features that can be incorporated into the darkroom electrical system to prevent accidents, even fatalities. Plenty of electrical outlets are needed in the right locations to service enlargers, printers, safelights, etc. Each ordinary electrical outlet must be replaced with a grounded utility outlet that takes a grounded, polarized plug. This three-terminal installation is compulsory in some parts of the country. Each piece of electrical equipment—enlarger, safelight, print drier—will need a new three-prong plug with a grounded neutral, and a ground wire will have to be added to each piece of equipment. Three-way plugs with grounded neutrals for extension cords are available to fit these installations. As an additional safety measure, cords should be attached to metal pull-switches on lights. Foot switches should never be installed because of the danger of dampness on the darkroom floor.

This information should enable you to instruct an electrician as to what must be accomplished to counteract the chance of tragedy when electrical outlets are in close proximity to solutions, water (continued on page 43)







MY CLASSMATE—a clay figure by Larry Shoup



Clay is easy to work with. It takes less time to make something out of clay than working with paper. After getting an idea from a classmate who posed for our whole class I finished this piece in a little over one class period.

When the clay was dry, I painted the figure. I tried to match my paint with the colors the model wore. The class liked my piece which made me feel good.

I don't work with clay too often. My twin brother and I do things together. He would rather do other things than work with clay. Sometimes we make ink with our chemistry set. I can make all colors.

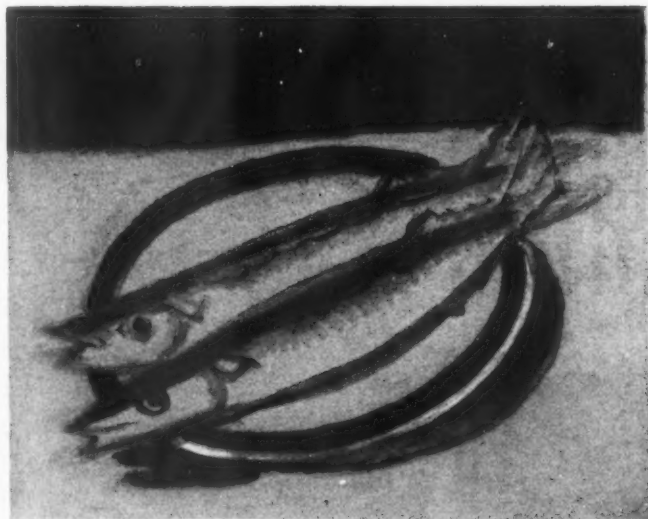
*Larry D. Shoup*

Larry Shoup, age 11  
Grade 6  
Metcalf Elementary School  
Normal, Illinois



Teacher works directly among students on Shizuoka Art Field Day.

# INTERLUDE IN JAPAN



Naoyo Morizumi, Grade 6, draws "Two Fish" combines crayon, water color in strong blues, reds, on orange and grey background. Right, Ritzuko Akiyama, Grade 2, heavily crayons "My Family".





"Jumping Rope" is by first-grader Mitsuko Shimada. The world over, children draw from personal experience.

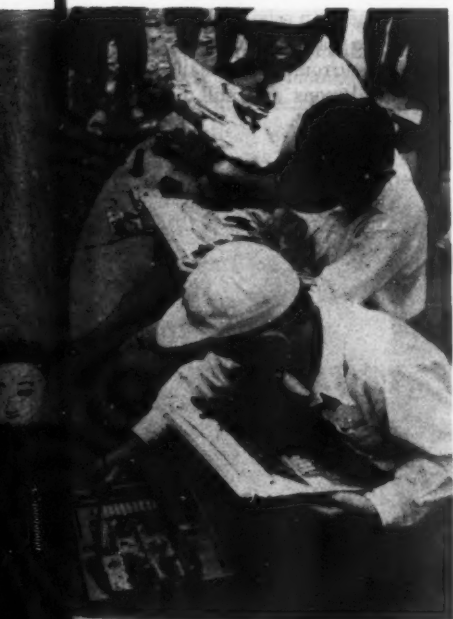
"... Hundreds of children with paints and crayons gather in the public square ... an amazing sight to watch ..."

**By OPAL OLESON**

Supervisor of Art, Elementary Schools  
St. Louis Park, Minn.

My year in Japan was filled with many new and fascinating experiences. In Yokohama I was an elementary teacher in the American Dependents School. Now that some time has passed since my return to the United States and the initial burst of glamor surrounding my trip is gone, I can look objectively at the things I observed with such high interest.

Perhaps my most memorable experience was the Art Field Day that I witnessed near Shizuoka. Hundreds of young children with their paints and crayons gathered in the public square. It was an amazing sight to watch them as they set about their tasks. The children were serious, orderly and completely confident. All ages of school children from the elementary grades were represented. Mt. Fuji, only faintly visible in the distance, was their favorite subject, but some children chose outdoor scenes near at hand. The teachers moved from group to group making sugges-



"...orderly, completely confident..."





Rout of fearsome dragon is part of festival painted by Kazuko Tamori, Grade 2. "My Friend" by Sitsuko Fuchimoto.

tions, and in a few instances they worked directly on the children's paintings. Here and there a young artist sought seclusion in a corner or against a stack of lumber. These children seemed oblivious to the movement around them and concentrated completely on paper, paint and their chosen subjects.

I was able to observe most the Yokohama schools since I was located near them. Of all the schools in the city my impressions of the Yamamoto School, located in a poor district, are strongest because the teachers and children gave me many examples of art work to bring back to this country. The illustrations on these pages are the art work of Japanese students in the elementary grades.

In this and other Japanese schools, art is taught as a regular school subject by the classroom teacher. Most of the lessons are in picture-making with chalk, crayons and water color. Very little craft work is done, probably because of the extremely crowded conditions in the schools. At their closely arranged desks children work on illustrations of stories and personal experiences and portraits of their classmates.

In many respects, the subjects of Japanese children's art work are similar to those in American schools. The people around them, their homes, the games they play, their festivals and holidays and their surroundings are the usual subjects for the children's art lessons and still life and

First-graders in school near Yokohama are used to limited space for desks, small drawing paper.





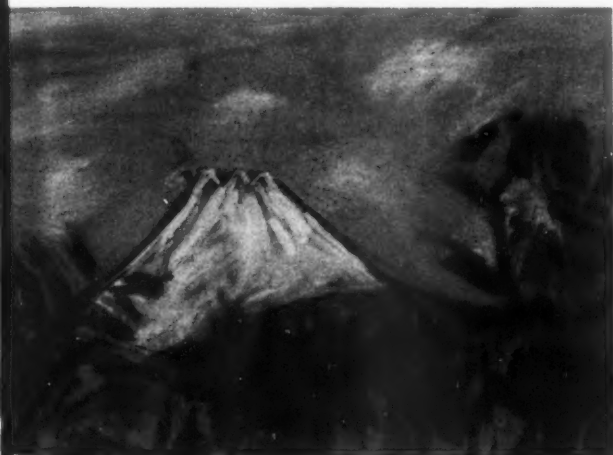
Aspect of school life that occupies Fukushima Katsuko is "Cleaning Up the Classroom".

landscape are common subjects in the upper grades. A strong emphasis on technical proficiency is reflected in the art work from the very youngest age group upward through the school and this technical skill is carefully and directly developed by the teacher.

The children work carefully over the whole drawing, giving equal attention to all parts of the picture. The results are fresh, bright in color and strong in drawing. The backgrounds of the paintings are developed in detail, and even in the beginning grades a sense of space is developed through shading and changes in the strength of colors. These pictures are often smaller than we are accustomed to seeing in American schools, but paper is

scarce and more respected by Japanese school children.

It is hardly possible to make comparisons or to draw broad conclusions from my short experience. What I saw was very exciting, and there were many lessons to be learned from watching these children as they worked with art media in their particular way. In a sense, they are the beginning expression of the fundamental principle of Japan's new education. It reads, "We should make much of individual dignity and create citizens who seek after truth and peace. At the same time we should do our best to foster an educational system aiming at the creation of universal culture and respecting the rights and needs of the individual." •



Yoshio Murai, Grade 2, paints favorite subject, Mt. Fuji.



Fireworks dominate "Festival Time" by Teruko Inamoto.



Continuing requirements of school athletic department keep service club busy. Below, club members' pep must equal that of Pep Squad. Among requests for props is one for drill hats—78 at one time. Left, Art Service Club insignia was designed by one of club's members. Just as athletes earn letters, ASC members get award for a year's service.



# WE ALSO SERVE—

**Dallas school offers unique solution to art teacher's main headache: how to keep outside requests from disrupting classwork.**

By BESS WOOD

Our junior high school art class used to be lucky to get a day's notice that a group of posters were needed for use the next day. Or that footballs or basketballs had to be enameled and ready to go into a game the next night.

In one school term, we counted everything the art department was asked to do—and did—over and above its regular line of duty. Between September and Christmas there were thirty some projects, ranging from tasks that took an hour or a day to construction of scenery that took several weeks.

We wanted our art department to be useful—even indispensable—to other departments. We tried to take care of all outside requests, at the same time providing art students with the opportunity to get various art experiences in regular classes without interruption.

It was a situation that something had to be done about, and at Alex W. Spence Junior High School, Dallas, Texas, we did it. After a period of planning and discussion with the principal of the school, Mr. M. M. Myers, the Art Service Club came into being.

It was set up for two reasons. First, it was to take care of the numerous demands made upon the art department so that regular classwork would not be disrupted. Second, it was a means of rewarding art students for extra-curricular work done on their own time, thus showing the student body that it isn't only "brawn" that gets recognition in school activities. Up until this time the only letters or awards had been made to the school athletes.

In our planning, we decided that if a student worked in the Art Service Club for the entire school year he would put in about the same number of hours that the young athletes had to to earn their letters.

Thus the Art Service Club was initiated. The "letters" were designed by one of the Art Service Club members, and the awards are made each spring on "Awards Day".

Among the projects that the club successfully com-



Backdrops for dramatic presentations take weeks of work.

pletes each season are: (1) innumerable posters for advertising athletics, special lunches, shows, P.T.A. functions, etc.; (2) - spur-of-the-moment requests from the Pep Squad for banners, props or signs for parades, games, or assembly programs; (3) marking athletic equipment; (4) scenery for dramatic presentations; (5) place cards, menu covers and table decorations; and (6) Christmas and other seasonal decorations.

Students who want to join the club are carefully screened since only the ones who can work independently and who are interested in art can be accepted. Their work demands a great deal of time and serious application but in spite of this the Art Service Club has proved a very popular idea—and an excellent solution to the problem of discharging the art department's dual responsibility to the student body at large and to the individual art students. •





# CHILDREN'S CHOICE

Perhaps too many adult-chosen paintings hang in our school halls. What would the children select?

By BETSY FARMER

The school assembly program was fresh, natural and spontaneous. The students dramatized a project dear to their hearts: "choosing a new painting for our school".

In fact, the boys and girls had saved their pennies to buy a reproduction—so enthusiastically that three classes passed their quota in three days. And finally the children were delighted to find that prints are so inexpensive that they had enough money for two paintings.

But the difficult task was still to come—selecting the pictures—and this led to an assembly program sponsored by the fifth-graders, the class who had saved the most money.

Some refinished picture frames in the storeroom inspired the assembly theme: a visit to an art gallery. In class discussion the children determined the six types of paintings that are found in galleries: portraits, still life, land-

scapes, animals, people and abstracts. Six frames were placed on the stage and with paint, crayons and cut paper the children created one type of picture for each frame.

Next the class divided into groups to dramatize the gallery tour to find a painting they would like. Each group concentrated on one or two particular paintings and emphasized good and bad points of each. They had definite opinions and solid reasons to support their choices. All this served to show the audience what to think about and look for when making their own selections.

Throughout the project four points were stressed: (1) place the painting will be hung (a school rather than a living room); (2) its audience of young boys and girls; (3) type of picture and its subject matter; and (4) choice of artist and his style.

Making the final decision was the next step. Reproductions were displayed in every available space and every student was asked to choose—keeping in mind the points illustrated in the assembly program.

It was a big affair. Selecting a painting isn't as simple as buying a candy bar. The painting must fit, it must be within the budget and suited to the available space, and it must be a picture that most of the children like.

The students were allowed and encouraged to form and express their own opinions and make their own decisions. Besides this valuable experience, they learned about paintings and artists, broadened their feeling for painting and their ability to "see".

Today the students proudly enjoy the two new paintings: Gauguin's *Tahitian Landscape* and Bombois' *Before Entering the Ring*.

# SHOP TALK

## JEWELRY FINDINGS

As more high school art departments set up courses in metal work and jewelry, their need increases for good sources of inexpensive metals, jewelry findings, tools and equipment. And there's where the SOUTHWEST SMELTING AND REFINING COMPANY is at your service. Here are a few of their specials: gilt or white finish ear clips at 80 cents per dozen pair, nickel-plated action cuff link backs at \$1.10 for six pairs, German-made steel flat-nose, round-nose or chain-nose pliers at \$1.05 each. Of course they can provide all types of sterling in sheets, discs or wire. A free catalog is yours if you write to SOUTHWEST SMELTING & REFINING COMPANY, Dept. AA, Box 2010, Dallas, Texas.

## NEW TEXTILE PAINT

NU-MEDIA is pushing out in front again! A new textile paint has been developed to go with the very popular NU-MEDIA screen printing process. It is a water base medium—brilliant in color and especially developed for NU-MEDIA screen printing. Better results are achieved in stencil brush work, too, because special effort was made to eliminate the usual bleeding and blotting properties found in some textile paints. Water washes and thins the colors. Yet when heat set, they are washfast and sunfast. NU-MEDIA textile paint comes in 10 vivid colors put up in various sizes and sets to meet the needs of teachers in elementary and secondary schools. For fast information about this new product, write NU MEDIA, Dept. AA, Faribault, Minn.

## PASSING OF A LEADER

Clyde C. Clack, prominent art educator, died December 24 at his home in Dallas, Texas, at the age of 59. As



southwestern educational representative for Binney & Smith, Inc., since 1937, Mr. Clack traveled through Oklahoma, Louisiana, Arkansas and Texas where he was widely known among educators. As editor of *Art Educationist* (formerly known as *The Drawing Teacher*) he was known to thousands of art teachers throughout the

nation. An artist in his own right, Mr. Clack was active in art clubs in Dallas and some of his works are exhibited in the Dallas Museum, with which he was once associated. His name appears in "Who's Who in American Art".

## ART FOR "ONE WORLD"

Due to the National Art Education Association's participation in international conferences during 1955, Mrs. Gratia Groves has received requests from several foreign countries for glossy prints of school art work. These black-and-white prints should be 5x8 or 8x10 inches and should depict either groups of students in any of the grades one through twelve engaged in art activities, or the art work itself. In block letters on the back of the photograph should be printed all pertinent information—a brief description of the activity if the photograph shows a group of students, or name of student, age, name of school and address in the case of art work. The prints cannot be returned, but many of them will undoubtedly be reproduced in the literature of other countries, thus helping through school art to promote better world understanding. Send any prints that you can devote to this worthy cause to Mrs. Gratia B. Groves, Director of Instruction, Kanawha County Schools, 200 Elizabeth Street, Charleston, West Virginia.

## COLORS-IN-JAPAN

As a result of the merger of CRAFTINT and DEVOE Signwriter's COLORS-IN-JAPAN, the new CRAFTINT-DEVOE quick-drying colors are among the finest japons on the market. A range of 30 colors provides the utmost in brilliance. They are tops for application on glass, muslin, oil cloth, or even sheet metal. A complete color chart featuring all 30 colors will be sent free upon your request by THE CRAFTINT MANUFACTURING COMPANY, Dept. AA, 1615 Collamer Avenue, Cleveland 10, Ohio.

## FELT FOR FUN

Wool felt pieces can be used in so many different ways in creative art activities that we are happy to let you know about another excellent source of this versatile material. Now it's available at \$1.15 per pound, post-paid, from FELT FOR FUN, 21 Utopia Parkway, Dept. AA, Whitestone 57, New York. The felt comes in assorted colors (at least 10) and pieces average over one square foot in size. At this price only orders of five pounds or more can be accepted. Plan to use felt in all your art classes. Write FELT FOR FUN and ask for their free helpful suggestion sheet on felt projects for children and adults plus free samples.



# THE CALICO TREATMENT

**Masterly designs are only an incidental offshoot of  
portrait project that illustrates color fundamentals.**

"Some faces are wide and 'suarish' and the same on both sides," says Joyce Jacobs, age 13, Grade 7. Right, Ann Farver, age 14, Grade 8, chooses crown as area to develop into detailed design. She extends lines out from face to break up the background space.



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Some faces are long and lacking in symmetry. James Smith, age 14, Grade 8, uses bright yellow behind face to accent darker hues used on face itself.

# **By JESSIE KOHL BROWN**

La Porte Public Schools  
La Porte, Indiana

Here is the basic recipe for "faces in fun": On a blank piece of paper start a continuous line in black crayon, using a real face as a model. Sprinkle it with a bit of imagination and add a line or two to taste. Mix colors, light and dark, bright and dull. Save brightest colors for the small areas, dull colors for large areas. Paint all spaces so that surface of paper is completely covered.

Study a face—any face. Is it wide or narrow? Does it smile or frown? Is it exactly the same on both sides? Sketch as much of the face and features as possible with one continuous line, retracing lines but not lifting the crayon from the paper. When you have gone as far as you can, stop a moment and

study the spaces. Choose one to develop into the most interesting area of your design, adding lines and pattern directly in black crayon. A few lines may be added to break up other areas if necessary but keep the face plain and divide up the background into interesting spaces. Try extending lines of the face into the background so that the shapes will balance each other on both sides.

In choosing colors, again use bright and dull, light and dark. Pick a *leader* color, using more of it and distributing it rather evenly throughout the design. This will tie the shapes together and give a feeling of unity. Paint the small areas the brightest colors, the large areas the duller.

Marilyn Huffman, age 14, Grade 8, carries details into background and demonstrates the importance of balancing small shapes with large plain sections.





# BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

## IVAN E. JOHNSON

President, National Art Education Association  
Head, Department of Arts Education  
Florida State University  
Tallahassee, Florida

**BEHIND THE PICTURE WINDOW** by Bernard Rudofsky, Oxford University Press, 1955, \$4.00.

Books saturated with cynicism or satire are often not the most constructive material for the school library but it must be admitted that sometimes they contain a lot of truth. Bernard Rudofsky, the author of *Behind the Picture Window*, combines intelligence with humor and caricature in his new book. Many of our readers will recall the scientific manner with which he approached his earlier book, *Are Clothes Modern?* It presented the facts in a most convincing yet interesting way. As the title implies Rudofsky is devoting his attention this time to some of the inconsistencies and tradition-ridden practices found in American homes today.

No stick of furniture is left unturned nor room unvisited by the author. Bathrooms, dining areas, kitchens and outdoor living areas are discussed against the background of tradition and custom. It is interesting to note that some of our furniture usages today are less sensible than the uses made centuries ago. In our desire to be more comfortable, it is pointed out, we accept the simplified design of a single article, for example, the kitchen sink, yet shrug away from simplification of a dining chair or a bed.

The underlying theme of *Behind the Picture Window* is the significance of creative thinking in planning one's home. The point is well made that some of us accept contemporary interiors as a fashion "must". This Rudofsky implies is no different than being a slave to tradition. He would have the owner choose his furniture and its setting on the basis of its universal character. It must be timeless, yes, but more important, it must serve our needs in a unique and original way.

The picture window, the knee-skinning coffee table and other hallmarks of today's interiors have created a sameness like that of the brown decade with its oriental nook, scrollwork and Morris chairs. The author has a strong point in his plea for a closer study of our living habits and the selection of living areas that can be creative and useful.

• • •  
**GEM CUTTING** by John Sinkankas, D. Van Nostrand Company, Inc., Princeton, New Jersey, \$8.95.

The increasing availability of good lapidary equipment at reasonable prices has generated wide interest in gem cutting. John Sinkankas, speaking as a teacher and as a craftsman, has compiled much valuable information about precious and semi-precious stones, equipment

and methods for working with them. Particularly useful is a list of stones and the manner in which they should be worked. In map and listings the reader gets sources of the best gem supplies. Some of the methods are a little technical but the beginning lapidary student will find details for elementary techniques given in a clear and concise manner. The craftsman-reader will probably not agree on the uses suggested for some stones. The tools for lapidary and their various uses given in this book are seldom found elsewhere. If you are searching for material on gem cutting, this is worth reading.

• • •  
**THE HUMAN PROSPECT** by Lewis Mumford, The Beacon Press., Boston, Massachusetts, \$1.45.

Readers who have never had the good fortune to read the work of Lewis Mumford can avail themselves of a small book of his selected writings, *The Human Prospect*. With the exception of his "New Man" and "New Woman", the collection has been drawn from his *Technics and Civilization*, *The Golden Day*, *Values for Survival* and others.

Perhaps no other social writer has so successfully embraced architecture, literature, philosophy, painting and city planning. And these are not all that he touches on in his work. Two decades ago Mumford was stirring us with his provocative *Brown Decade* and later, *Sticks and Stones*. *The Human Prospect* fits together the consistent and monumental contribution of one man. Each reader will find his favorite in this collection but most will agree that "The Triumph Over Systems" from *The Conduct of Life* is one of the most memorable. Educators, particularly art educators, who have missed the opportunity to know Mumford's work before this will find *The Human Prospect* worth the reading.

• • •  
**HOLIDAY ART**, a film produced and directed by Frank Bach. Available through Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood 28, Calif. Sale \$60.00, rental \$3.00.

Frank Bach scored a success with his earlier *Art Begins at Home* and *Boy Creates Toy*; his *Holiday Art* is another fresh approach to creative activity for young children. The charm of Mr. Bach's films lies in their simplicity and freedom from clichés even though some rather familiar processes and techniques are used. *Holiday Art* takes the viewer through teacher-parent-pupil planning for creative activities for holiday festivities or observation. The spectator is not told how

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each item was created—he is given  
the feeling that he, too, can join in  
now that he has been watching. The  
film underscores the importance of  
recognizing the fresh, direct expres-  
sion of the child. The parent who  
cringes when his child insists on plac-  
ing his "unfinished-looking" decora-  
tion on the family Christmas tree  
should certainly see this. Like Mr.  
Bach's earlier films, *Holiday Art* will  
be very valuable for showing to  
teachers-in-training and parent  
groups.

## Darkroom

(continued from page 29)

faucets, wet floors and photographers' damp hands. No doubt it will be rou-  
tine practice in the near future to  
install grounded utility outlets in new  
buildings, so these warnings are pri-  
marily intended for instructors who  
must set up darkrooms in old build-  
ings.

### A dozen tips . . .

- (1) A red bulb located outside the  
darkroom door warns when lighted  
that the room is in use.
- (2) Removable wooden slats (duck  
boards) in the sink prevent break-  
age.
- (3) A length of hose attached to the  
faucet aids print washing.
- (4) Use two cellulose sponges for  
cleaning up at the end of each  
hour—a light colored one for trays  
and utensils, a dark one for shelves  
and sink.
- (5) Tie a pencil onto the faucet so  
prints can be marked with identifi-  
cation while they're washing. Soft  
drawing pencils make black, broad  
marks with little pressure.
- (6) Holes drilled in a wooden shelf  
in a wet area facilitate draining of  
tanks and reels.
- (7) An AO Wratten filter over a  
safelight gives better visibility than  
a red safelight during printing of  
contacts or enlargements.
- (8) Students can avoid damaging  
their clothing with photographic  
chemicals if they wear rubber shop  
aprons available in school book-  
stores.
- (9) Clocks or watches with luminous  
dials will fog film during develop-  
ment.
- (10) Soft pads of abrasive-free cotton



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and carbon tetrachloride can be used to clean negatives.

(11) Invest in different makes of film developing tanks so that students can become familiar with the advantages of each. Hard rubber tanks seem to be superior for school use as enameled ones chip and stainless steel pits when used by dozens of amateurs.

(12) Avoid purchasing an excess of films, printing paper and photographic chemicals. Their life is limited and age, light and high temperatures exhaust them.

### A place for everything . . .

Few high school students will develop fine negative and print quality in a course of 40-minute periods in school unless they can supplement their school work with hours of darkroom practice at home. However, the photography course should help them acquire meticulous darkroom habits so that they can continue at any time in the future. Our plan for a darkroom must help students acquire these habits, whether they continue picture-making as an avocation or a vocation in the years to come. •

## Ragbag Riot

(continued from page 18)

preferred the razor blades. (No casualties reported!) After the edges were cut (where they rounded over the heavy wires of the frame) the material fluffed out and covered the wire in the center.

Now this piece could be bent (because of the wire inside it) to shape the head, neck and body of the animal. Did they want a big head and a short neck or a long neck and short body? Each way they tried it suggested a different animal, and in turn the kind of legs the animal needed. For winding the material for legs the heavy wires of the frame were placed closer together. The front legs were made in one long piece and afterwards bent in a U-shape to attach to the body as were the back legs.

Some children wound different colored material on the ends of the legs for feet and added color interest. The legs were attached to the body by separating the fluffy material to find the wires inside and securely sewing the two parts together.

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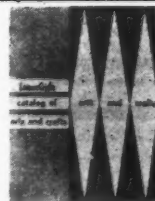
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Not one thing needed to be bought for this whole project except three packages of large needles and a spool of heavy thread.

As the children worked there was a lot of quiet, happy conversation. "This is going to be for my little brother." "I am going to give this to my sister who hasn't started to school yet." "I want to get this done today to take home. My mother wants to see it."

## The Monoprint

(continued from page 14)

wooden stick (Fig. 5)—any of these tools will cut through the layer of ink or paint to the glass surface. Place a sheet of clean paper on the ink surface and gently rub the top with the palm of your hand. (Fig. 3.) Carefully remove the print and allow it to dry.

- (2) Prepare the plate with the thin coating of ink. Then arrange paper stencils over the inked

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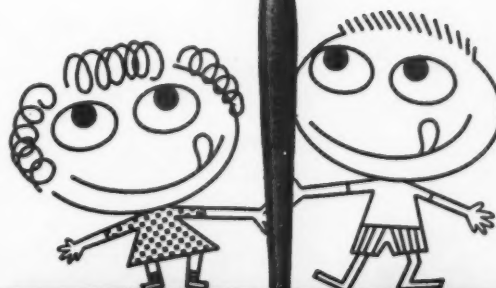


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surface. (Fig. 6.) Place clean paper over the ink and stencil surface and rub the top side of the clean paper. The print will show strong whites where the stencils were located or strong ink shapes if the stencil was negative. (A slight modification of this is to run the inked roller over the clean side of the paper. The resulting print will show the stencil shapes in delicate tones. Fig. 7.)

- (3) Ink the brayer with one or several colors and build designs by using the roller directly on the clean paper. Lines, half-circles, bands of color and varying tones can be obtained by changing pressure or motion. Stencils may be used and the brayer applied within or around the stencil forms.
- (4) String on the brayer or on the inked plate will give textured effects.
- (5) Pour small quantities of various colored enamels or tempera paints adjacent to each other on the plate. Place the clean paper on the plate and blend the colors by skidding or revolving the paper under the pressure of both hands. When dry, use the prints as they are or add line drawings to strengthen the design.
- (6) Using the brayer, saturate a sheet of paper with enamel paint and use this sheet as one would use regular carbon paper, to achieve a line or tonal drawing. (Multicolor line prints may be made by successive printings from several separate carbons of different colors.)
- (7) Use sponges, sand, wire, rubber cement, feathers and other materials on the inked plate, or on the paper, as variations in the previously described techniques.

## Our conclusions

My visitor asked what practical uses might be made of the monoprints besides as wall pictures.

I replied that I can see almost endless uses for them—as book bindings, covers or end sheets, lampshade paper or cloth, as covering material for gift boxes, as design ideas for fabrics to be translated into silkscreen prints, as linoleum cuts or wood-block prints,

(continued on page 50)

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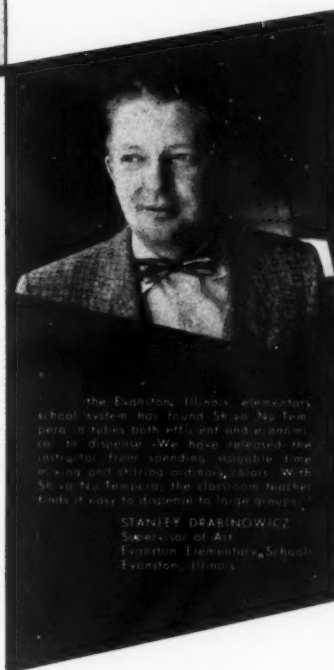
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### AUDIO VISUAL

Prints and Catalog. Bailey Films, Inc., 6509 DeLongpre Ave., Hollywood 28, Calif. Adv. on page 46. No. 174.

No. 16 Catalog. Saxcrafts, Dept. AA5, Div. of Sax Bros., Inc., 1111 N. 3rd St., Milwaukee, Wis. Adv. on page 43. No. 109.

### BLOCK PRINTING

Lesson plans. C. Howard Hunt Pen Co., Camden 1, N. J. Adv. on page 43. No. 163.

Handbook "Seramo Modeling Clay". Favor Ruhl & Co., Inc., 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 46. No. 136.

### CRAFT SUPPLIES

"Leathercraft". LeisureCrafts, 528 S. Spring St., Los Angeles 13, Calif. Adv. on page 44. No. 104.

8-Page Folder. Frank Mittermeier, 3577 E. Tremont Ave., New York 65, N. Y. Adv. on page 45. No. 144.

"Arts and Crafts". LeisureCrafts, 528 S. Spring St., Los Angeles 13, Calif. Adv. on page 44. No. 105.

Booklet. Montgomery Studio, R.D. 4, West Chester, Pa. Adv. on page 50. No. 187.

New Indian Craft Bulletin. LeisureCrafts, 528 S. Spring St., Los Angeles 13, Calif. Adv. on page 44. No. 106.

50-page catalog. Dept. AE, Bergen Arts & Crafts, Hackensack, N. J. Adv. on page 50. No. 196.

Catalog. Southwest Smelting & Refining Co., Dept. AA, Box 2010, Dallas, Texas. See Shop Talk. No. 198.

## Leaders

(continued from page 15)

direction produced the teaching film, "Food The Modern Way," in cooperation with the American Council on Education. She was also in charge of an open art laboratory set up to meet the needs of pupils who wished to explore various media or processes for brief periods of time rather than in a full semester's course, and for those who wished to make a visual presentation of material in some other subject area.

New elective art courses emerged from this exploration. One such course was the Clothing Design Shop for senior girls. Miss Henry and a home economics teacher were both assigned to the class and shared teaching responsibility. At the close of the Eight-Year Study, Miss Henry served as a member of the city-wide evaluation committee and took charge of measuring the results of the program at East High School.

In 1941 she took a sabbatical leave for study toward the master's degree at Teachers College, Columbia University. On returning to Denver she was appointed principal of Wyatt Elementary School. To help her prepare for this new responsibility she attended a summer workshop at the University of Chicago specializing in child growth and development and completed her Master of Arts degree at the University of Denver in elementary education and administration.

A number of successful projects were carried out during her six years at Wyatt School. She helped teachers and parents develop a cooperative report card in which students, teachers and parents each shared in the evaluation of pupil progress. A program of "interest groups" was also begun in which students from different grade levels worked together in special areas once each week.

Miss Henry was appointed Acting Director of Art Education while the director was on sabbatical leave dur-



Helpful suggestion sheet on felt projects for children and adults plus free samples. Felt For Fun, 21 Utopia Pkwy., Dept. AA, White-stone 57, N. Y. See Shop Talk. No. 194.

\*Ceramic Catalog-Manual. Send 25 cents to Tepping Studio Supply Co., 3517 Riverside Dr., "JA-9", Dayton 5, Ohio. Adv. on page 50.

28-page handicraft tool catalog. x-acto, Inc., 48-91 Van Dam St., L.I.C. 1, N. Y. Adv. on page 50. No. 200.

#### ENAMELING

Text On Enameling. 40 page illustrated text on metal enameling. Techniques, tools, equipment, types of enameling, firing, fin-ishes, etc. Thomas C. Thompson Co., 1539 Deerfield Rd., Dept. JA, Highland Park, Ill. Adv. on page 46. No. 102.

96 Page Art and Craft Catalogue. Dept. AA, Crafters of Pine Dunes, Oostburg, Wis. Adv. on page 50. No. 124.

Enamel on Copper Idea Book. The Copper Shop, 1812 E. 13th St., Dept. M-77, Cleve-land 14, Ohio. Adv. on page 43. No. 153.

ing 1947-48. At the close of the year she remained in the department as Supervisor of Art Education with re-sponsibility for the elementary school program. She carries this responsibil-ity at the present time.

Since receiving her B.F.A. degree, Miss Henry has spent her summers in advanced study, travel or college teaching. She has taught art educa-tion in summer sessions or workshops at the Universities of Nebraska, Den-ver, Chicago, Northwestern, Florida State, and Teachers College, Colum-bia.

Aside from teaching she has been ac-tive in numerous educational organi-zations and has contributed articles to several state, regional and national educational publications. She is au-thor of the research issue of the Na-tional Art Education Association Journal entitled "The Evaluation of Children's Growth through Art Ex-perience". She also contributed a chapter in the recent A.C.E.I. service bulletin, "Art for Children's Grow-ing", and wrote the Related Arts

#### LEATHERCRAFT

Samples of Slim Tips and Bright Spots. Robert J. Golka Co., 400 Warren Ave., Brockton, Mass. Adv. on page 50. No. 197.

#### PAINTS AND CRAYONS

Manual AF-19, "How to Use Alphacolor Dry Pigment Color." Weber Costello Co., Chi-cago Heights, Ill. Adv. on page 43. No. 143.

Colorful "idea" literature. Dept. JA-41, The American Crayon Co., Sandusky, Ohio. Adv. on back cover. No. 195.

Complete color chart featuring all 30 colors. The Craftint Mfg. Co., Dept. AA, 1615 Collamer Ave., Cleveland 10, Ohio. See Shop Talk. No. 199.

Information about new product. Nu Media, Dept. AA, Faribault, Minn. See Shop Talk. No. 193.

Craftint-Derayco and Craftint-Devoe Color Folders—No. 54. The Craftint Mfg. Co., 1615 Callamer Ave., Cleveland 10, Ohio. Adv. on page 45. No. 166.

#### SILK SCREEN SUPPLIES

Catalog. KS Supply Co., 4514 W. Burlleigh St., Milwaukee 10, Wis. Adv. on page 46. No. 168.

Service bulletin, "Why Join an Art Education Association?" She has co-operated in the production of many curriculum publications of the Denver Public Schools and conducted a study of supervisory roles reported in the D.P.S. pamphlet *Human Relations in Action*. She prepared the curriculum publications "Grade Level Art Ex-perience Outlines" and "How Child-ren Develop in Picture Making" following experimentation in the schools and as an independent study at Denver University as part of the requirement toward a Doctor of Edu-cation degree.

Miss Henry has been a Life Member of the National Education Association since 1930 and is listed in Who's Who in American Education. She served the Colorado State Art Associa-tion as president and was instru-mental in starting the program of state-wide art workshops sponsored by that association. She has served as representative-at-large on the Council of the National Art Education As-sociation and is at present President

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and 'why' are my personal challenges  
in the arts."

## The Monoprint

(continued from page 46)

and as designs for gift wrapping and  
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In discussing these experiments, the  
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to see that monoprinting was a solu-  
tion to her problem. The beginner  
and the expert can both find strong

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For class of 40:  
One pint of oil base enamel  
Six linoleum brayers  
Newspapers  
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An old porcelain kitchen table  
top (or several sheets of glass  
from old picture frames, or  
linoleum floor tiles)

Sheets of smooth paper (six or  
eight sheets per pupil)

One pint of turpentine

Pencils, sticks, scissors, string,  
wire, burlap, etc.

Additional materials (if budget  
will allow):

Block printing inks (oil or water  
base), printer's ink, aluminum  
or gold paint, flat wall paint,  
tempera, casein, water colors,  
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satisfactions in the experiment and in  
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